APRIL 1977

youth MAGAZINE

HOLBROOK LIBRARY
PACIFIC SCHOOL
OF RELIGION

TEENS COMPOSE MOSES MUSICAL

CHECK YOUR FAITH QUESTIONS

JANIS IAN STAGES "COMEBACK"

In a week's time, these summer campers in Connecticut composed and performed a first-class musical about Moses.

Photos by Katrina Johnson

"WHO'S GOT AN IDEA?"

BY KATRINA AND EARL JOHNSON

They come from all over Connecticut to take part in a different kind of summer conference. All shapes, sizes and ages, these 52 teenagers have varying degrees of musical talent. They come to participate in "Sing Praise"—that different" conference which has been held for three years at the Silver Lake Conference Center under the auspices of the United Church of Christ in Connecticut.

"Every year 'Sing Praise' gets better and better and fills me out as a mature person. Silver Lake teaches you how to exist in a loving, accepting community that the rest of the world should be like," said an enthusiastic conferee.

What "Sing Praise" is all about is people making music together—from the daily graces at mealtimes (complete with instrumental accompaniment) to a full-scale (albeit improvised) Biblical musical! And along the way, the harmonious sounds of people learning to know each other and themselves can be heard: "Today is better than yesterday. I have met a lot of people." "This is fun, even if it's raining." "Now I have a little more faith in the world."

Last summer the central focus for the week of community and sharing was the process of inventing, scripting, scoring, orchestrating, choreographing, set-designing, rehearsing and performing the musical. A lot of

---

Katrina and Earl Johnson are free-lancers who work under the name of "Joyshine" out of Woodbury, Conn.

youth magazine

APRIL 1977, VOL. 28, NO. 4

EDITOR: Herman C. Ahrens, Jr.

MANAGING EDITOR: Jan Corbett

ASSOCIATE EDITOR: Susan M. Grant

ADMIN. SECRETARY: Clara Utermohlen

EDITORIAL ADDRESS: Room 1203, 1505 Race St., Phila., Pa. 19102 (215) LO 8-3950.

YOUTH Magazine is published for high school young people in the following participating churches: United Church of Christ, the Episcopal Church, the United Presbyterian Church in the U.S.A., the American Lutheran Church, the Moravian Church, the Lutheran Church in America, the Presbyterian Church in the U.S., the American Baptist Churches in the U.S.A., the Cumberland Presbyterian Church, and the Christian Church (Disciples of Christ). YOUTH is also recommended for use among the young people of the Anglican Church of Canada. YOUTH is recommended for Roman Catholic young people by TeleKETICS (The Franciscan Communications Center).

Opinions expressed in these pages are not necessarily those of the cooperating churches.

YOUTH Magazine is published monthly by the United Church Press, 1505 Race Street, Philadelphia, Pa. 19102.

Second Class postage paid at Valley Forge, Pa., and at additional mailing offices. Accepted for mailing at a special rate of postage, provided for in Section 1103, Act of October 3, 1917, authorized June 30, 1943.

SUBSCRIPTION RATES: Single subscriptions, $8.00 a year; $14.00 for two years. Group rates, three or more to one address: $5.00. Single copies, 60 cents, except for special theme issues, which vary according to size. Rates outside Continental North America, $1.50 additional per year.

SUBSCRIPTION RATES FOR MEMBERS OF PARTICIPATING CHURCHES: Single subscriptions, $6.00 a year; $10.00 for two years. Group rates and single copies same as above.

SUBSCRIPTION OFFICES: YOUTH Magazine, Room 1310, 1505 Race St., Philadelphia, Pa. 19102. For United Presbyterian subscription rates: 1132 Witherspoon Bldg., Philadelphia, Pa. 19107. For American Baptist subscription rates: American Baptist Board of Educational Ministries, Valley Forge, Pa. 19481. For Disciples of Christ subscription rates: Christian Board of Publication, P.O. Box 179, St. Louis, Mo. 63166.

Copyright © 1977 by United Church Press

DESIGNERS: Bob and Sandy Bauer

Cover photos by Katrina Johnson

work for just one week! And especially so for a group in which many people had never seen one another prior to the conference.

"Sing Praise" musicals always find their way from their Silver Lake origin into local churches for winter re-runs. Jonah traveled in a submarine one year while a magic machine fed 5000 people from five loaves of bread and two fish.

This year's musical begins with an invitation by the Psalmist, paraphrased by Corita in "Psalms! Now!":

WHETHER IT'S DAILY GRACE AT MEALS OR A FULL-SCALE BIBLICAL MUSICAL, IT'S PEOPLE MAKING MUSIC TOGETHER

They used all available talent—clarinet, guitar, trumpet, sax, flute, recorder, French horn, trombone, string bass, drum set, and tape deck.

Now, as His sons and servants
let us express this joy
With voice and musical instruments
with lovely melodies and joyful sounds
let us proclaim the Glory of God
Let us fill our homes and sanctuaries
our halls of learning
our factories and market places
even the streets of our city
with sounds of celebration
God is here; God is now!

The sounds of celebration are joyous indeed with 24 instruments accompanying the 52 voices singing the story of Moses.

Moses: *Give me proof, I ask you, O God.*
God speaks: *I will show you a sign;*
I will make a serpent from your rod.
Moses: *Give more proof, O God*
That I may take

"THE SLAVE SONG IS NEXT. IT SHOULD BE SLOW AND HEAVY. THEY SHOULD SOUND TIRED. HOW'S THIS? YEAH!"

With the "resident genius" at the piano, kids huddle around humming melodic lines to fit the mood. A tune finds harmony. A song is born. Soon it's in rehearsal.

the Jews to your land.

God speaks: I will put leprosy on your hand . . .

Moses: O Lord, I now believe it is so
But my speech is much too slow . . .

God speaks: Take Aaron, your brother.
I will lead the way.
I will tell Aaron just what to say.

The Rev. Charles Gelback, Minister of Christian Education at First Church of Christ, Congregational, in West Hartford, Conn., and co-dean of the "Sing Praise" conference, claims the success of the conference lies in the process. "We don't have any set plan or story or music. We walk in cold. It seems scary, but after three years, we're learning to trust the process . . . and the kids."

The process includes an "Inspired Inspirations" graffiti wall, tight scheduling, specific objectives, a daily log, and a "resident genius." That "genius" and co-leader is Don McKeever, Director of Music at the West Hartford church.

Don has a knack for composing and orchestrating that enables others to take part and share in the ownership of a song. The conferees bring the resources and Don helps put it together. First he takes an instrument inventory. This year it includes eight clarinets, two guitars, three trumpets, two saxaphones and a flute, recorder, French horn, trombone, string bass, harmonica, drum set and tape deck.

"It's amazing how we can put a little music to some words and have a nice song," muses Bridget MacDonald, a conferee.

It seems so simple. As the show grows, the complex "process" breaks down into easy puzzle parts that all come together by Friday evening.

There are 24 ideas for a theme up on the "Inspiration Wall" early Monday morning. By noon, "Moses" is picked by the process of elimination and the consensus of the entire group. The story is outlined and some song areas are suggested.

Our throats are parched and yet we march,
Farther and farther from Egypt.
Our throats are parched and yet we march,
Farther and farther from Egypt.
They say God told you what to do, farther and farther from Egypt,
Or are you lying, tell us true, farther and farther from Egypt.
CHANT: Farther and farther from Egypt/thirsty

Lyrics like these are typically written in small groups with the aid of a Bible. And each afternoon Don sits at the piano and works on the music with anyone interested in composing. There are always eight to ten kids huddled around the piano humming simple melodic lines which, with Don's help, flower into metered, harmonized music.

"The Slave Song is next. Who's got an idea?"

"It should be slow and heavy."

"They should sound tired."

The heavy chords and slow rhythm magically appear.

"Yeah, like that."

"Who has a tune?"

A small hum appears and Don picks it up.

"We want to be free from Pharoah's slavery."

The minor key helps get the feeling across. Ten minutes later, the song is being sung by all the huddlers. The cheers of joy at finding a good song fill the room . . . and it's on to the next song.

By Tuesday, the props committee has to come up with a Red Sea, a golden calf, a rock that gives water, and a burning bush.

"Well, if Moses can do it, so can we. This is still the age of miracles."

With the help of a concealed water pitcher and special lighting, the rock gives water and the bush burns.

Meanwhile the dancers are inventing a routine for the lively plague song called "The Frogs." They will include leaps and "ribbits" while dancing in green plastic trash bags.

We're the frogs, We're the frogs
We're the teeny, tiny, slippery, slimy frogs
People think we're insignificant
But in numbers we're magnificent
We are Moses' frogs

By Wednesday afternoon the script is completed. Funny and satirical, a typical exchange goes:

Advisor 1: I told you we'd be plagued.
Pharaoh: Aw, it wasn't that bad, it could have been worse.

Pharaoh is tormented by plagues—songs, puns, and screaming creatures.

"HOW DO YOU MAKE A GOLDEN CALF, A BURNING BUSH, A STONE THAT GIVES WATER? MOSES DID IT! WE CAN, TOO!"

Imagination is used in make-up (above) and in costume design (below). Frogs take shape from green plastic bags.

"THIS CAMP TEACHES YOU HOW TO EXIST IN A LOVING, ACCEPTING COMMUNITY— A LESSON FOR THE REST OF THE WORLD."

The whole camp gets involved in the final production of Moses. Now they're eager to put the show on the road.

Advisor 3: How do you figure that, Pharaoh baby?
Pharaoh: It could have been cats.
Advisors: (in unison) *Huh!!!!!*
Pharaoh: Everybody knows that cats have nine lives and frogs croak every night.

Also by Wednesday afternoon the songs are completely written and orchestrated. Then on Thursday the tryouts and casting are held, staging and blocking are done and rehearsals begin. The hardest part is memorizing the words and the music in about a day.

"How are we ever going to finish a play in two days?" wondered one conferee.

It helps to have some "hams" as well as those with natural talent. When Kathy arrived on Sunday with a Cher imitation in her repertoire, she didn't realize how handy it would be for the "Idol Song"—a bluesy torch number that Kathy sings to whistles of appreciation.

I got them bad ol' Moses blues
Don' wanna hear his God news
I got sin deep down in my soul
Just wanna worship that golden idol

There are usually two or more conferences at Silver Lake at the same time, so "Sing Praise" has a large audience. The group is not only captive but captivated by the production. After two encores and footstomping to rest tired hands, the cast runs outside in triumphant joy.

"We did it!"

"Fantastic!"

What did the week mean to them?

"How much fun it can be to read the Bible."

"That kids younger than me can make one heck of a play."

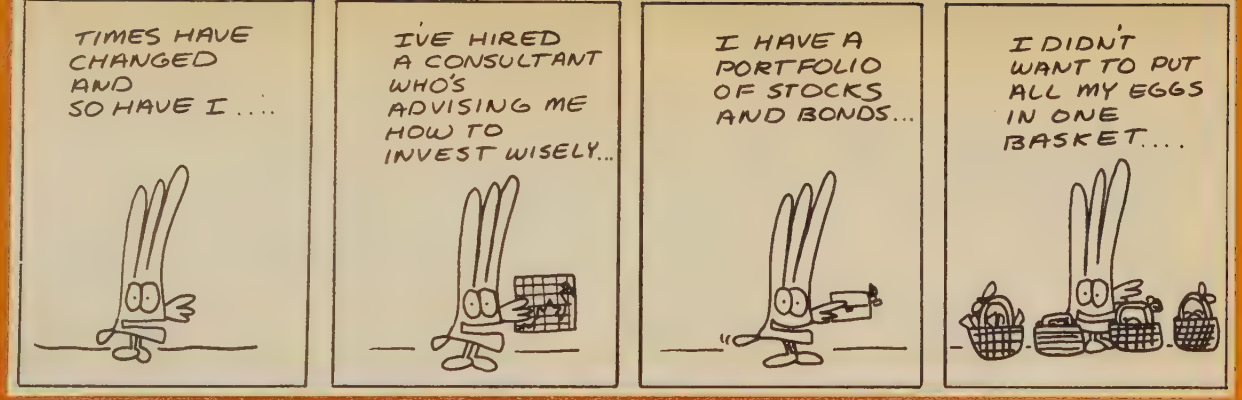
"Individuals were able to get together and put on a sensational show in only one week."

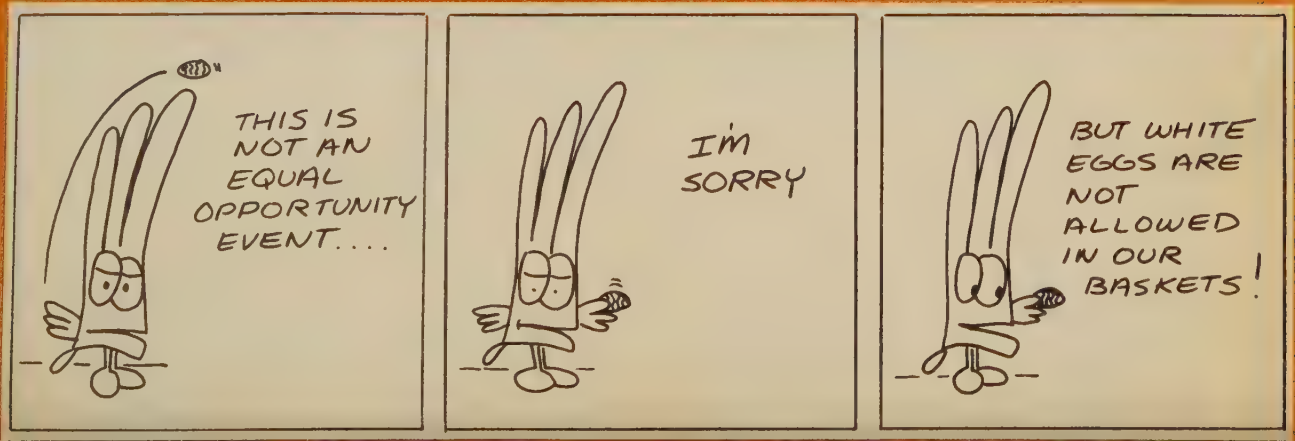
But the summation was: "I wish this would last for two weeks instead of just one." □

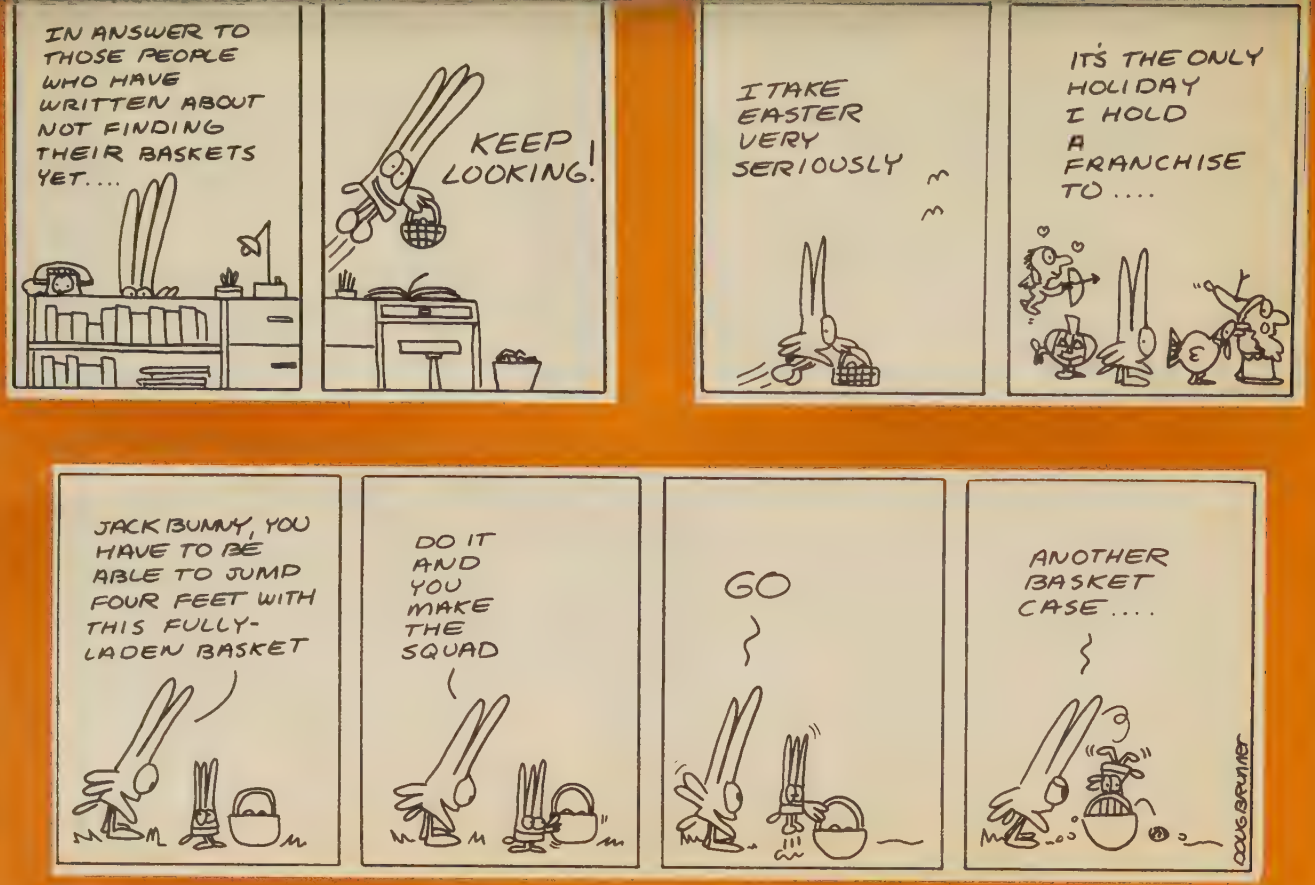
Branching Out
Paperclips
by Doug Brunner

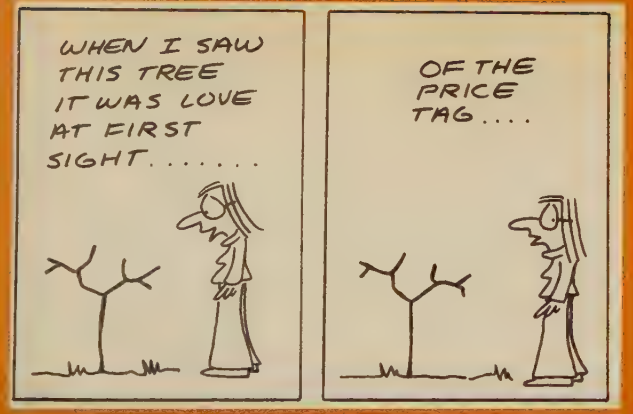
MY SYMPTOMS ARE A LOSS OF APPETITE....
FOLLOWED BY INSOMNIA, SUDDEN FITS OF TEARS AND TENSION HEADACHES....
A CLASSIC CASE....
OF BREAKING UP....

© 1977 Doug Brunner


TIMES HAVE CHANGED AND SO HAVE I....
I'VE HIRED A CONSULTANT WHO'S ADVISING ME HOW TO INVEST WISELY...
I HAVE A PORTFOLIO OF STOCKS AND BONDS...
I DIDN'T WANT TO PUT ALL MY EGGS IN ONE BASKET....

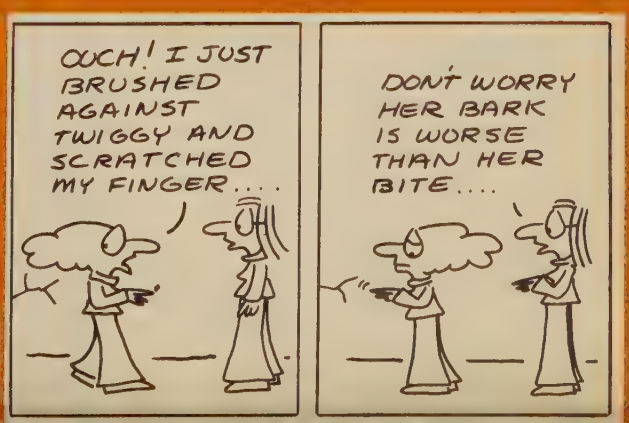

THIS IS NOT AN EQUAL OPPORTUNITY EVENT....
I'M SORRY
BUT WHITE EGGS ARE NOT ALLOWED IN OUR BASKETS!

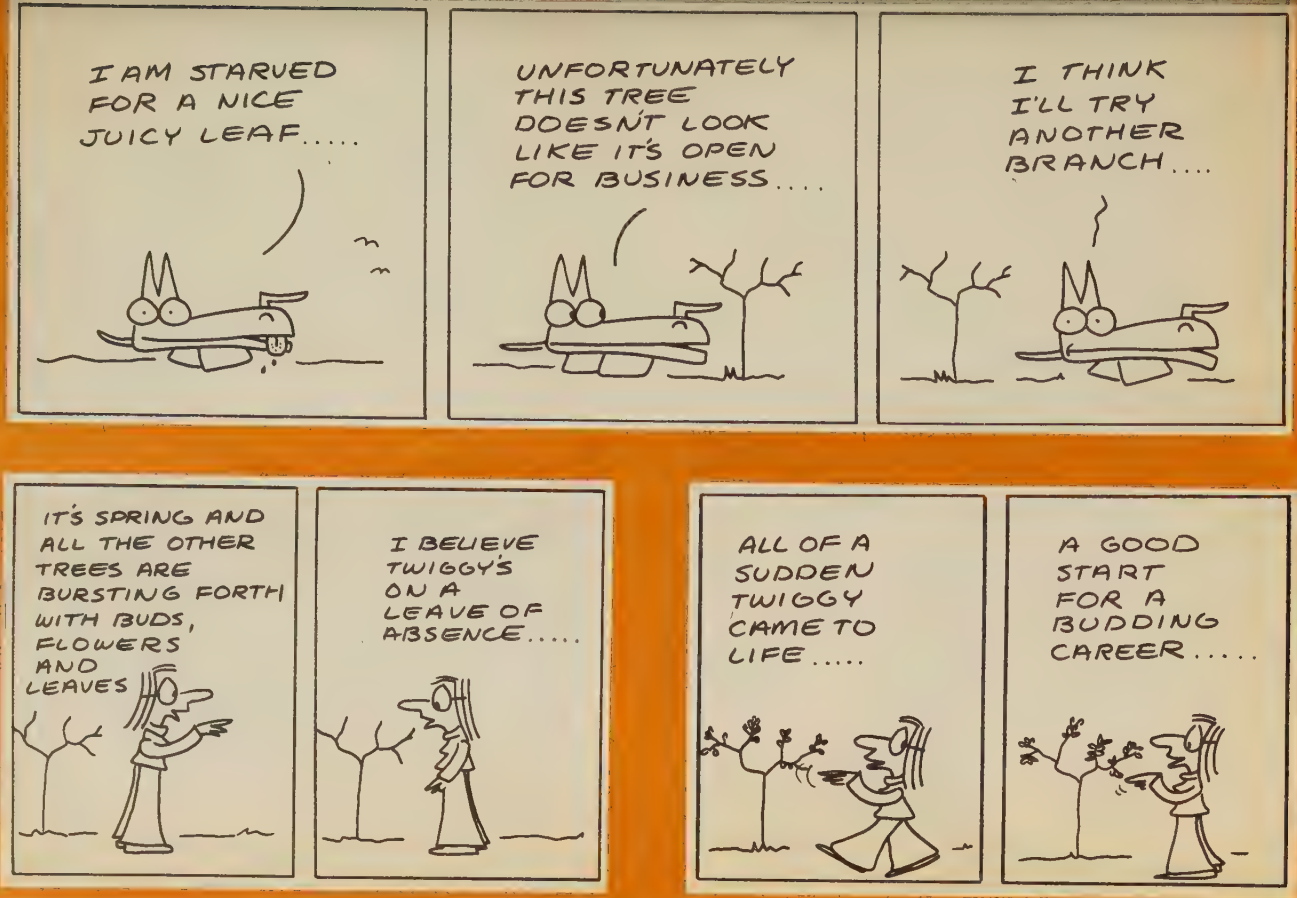

IN ANSWER TO THOSE PEOPLE WHO HAVE WRITTEN ABOUT NOT FINDING THEIR BASKETS YET....
KEEP LOOKING!
I TAKE EASTER VERY SERIOUSLY
IT'S THE ONLY HOLIDAY I HOLD A FRANCHISE TO....
JACK BUNNY, YOU HAVE TO BE ABLE TO JUMP FOUR FEET WITH THIS FULLY-LADEN BASKET
DO IT AND YOU MAKE THE SQUAD
GO
ANOTHER BASKET CASE....
DOUG BRUNER


WHEN I SAW THIS TREE IT WAS LOVE AT FIRST SIGHT.....
OF THE PRICE TAG....

I'm PUTTING YOU NEXT TO THE TREE I PLANTED LAST ARBOR DAY.....
SO YOU'LL HAVE SOMEONE TO LOOK UP TO....

WHAT DO YOU CALL THIS TREE?
TWIGGY


OUCH! I JUST BRUSHED AGAINST TWIGGY AND SCRATCHED MY FINGER....
DON'T WORRY HER BARK IS WORSE THAN HER BITE....


I AM STARVED FOR A NICE JUICY LEAF.....
UNFORTUNATELY THIS TREE DOESNT LOOK LIKE IT'S OPEN FOR BUSINESS....
I THINK I'LL TRY ANOTHER BRANCH....
IT'S SPRING AND ALL THE OTHER TREES ARE BURSTING FORTH WITH BUDS, FLOWERS AND LEAVES
I BELIEVE TWIGGY'S ON A LEAVE OF ABSENCE.....
ALL OF A SUDDEN TWIGGY CAME TO LIFE.....
A GOOD START FOR A BUDDING CAREER.....

Untitled photo by Rebecca Sue Carlson, 17, Timonium, Md.

IT'S YOUR LAST CHANCE!

If you haven't already entered the 1977 Creative Arts Awards, now is the time to get it together. You've only got one more month to send in your best poetry, stories, photos, drawings, crafts, paintings, or whatever. Join the fun! Be one of the talented group whose work will be published in the special Creative Arts issue (and who will receive $25 prize money too). Just follow the easy rules and guidelines below—and don't delay any longer. We want to hear from you by May 2!

CREATIVE WRITING
Just about anything goes here—poetry, fiction, essays, plays, editorials, humor, satire, true-to-life stories—whatever form you like and feel you're best at.

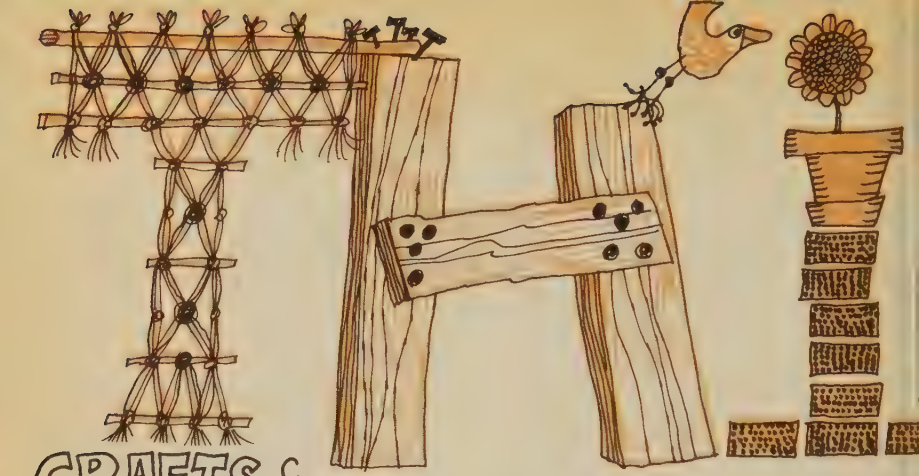
ART WORK
We welcome any type of art work that can be reproduced in YOUTH. This includes paintings, sketches, mosaics, prints, gags or editorial cartoons, story illustrations, graphic designs, or abstract art—any artistic expression of your own ideas or feelings. Because of mailing limitations, art work should not be larger than 12" x 15" nor smaller than 4" x 5".

PHOTOGRAPHY
Your print (or prints) should be black and white, and no larger than 12" x 15" nor smaller than 4" x 5". You do not have to do your own developing and printing to enter in this category.

SCULPTURE
If you've done a mobile, paper folding, wood carving or any piece of sculpture which you'd like to submit, send us photographs which best present all the dimensions of your work.

HERE ARE RULES AND GUIDELINES:

1. You must be between 13 and 19 years of age to enter.
2. Your entry must be your original work. It may be something you've done as a school assignment, for your own enjoyment, or especially for the contest, but it must be your own.
3. You may submit a total of five entries, but please mail them all together, if possible.
4. Identify each entry with the title of the work, the media you are using, your name, age, and address. Place this information in the upper right corner of each writing entry, and on the back of each photograph or piece of art work you send.
5. Submit writing entries on 8½" x 11" sheets of paper. CREATIVE WRITING ENTRIES CANNOT BE RETURNED. So please keep a copy of your work.
6. All entries must be mailed by May 2, 1977.
7. Send your original entries to: CREATIVE ARTS AWARDS, YOUTH Magazine, Room 1203, 1505 Race St., Phila., Pa. 19102. After the judging is completed, all entries other than Creative Writing will be returned.



CRAFTS from RECYCLED and COMMON MATERIALS

by Virginia Rich

A lot has already been said and done about crafts in recent years—macramé, candle-making, batik, tie-dye and many others. Maybe you've tried some of these. What we want to do here is encourage you to use your ingenuity and originality to adapt some basic craft processes to your own particular style and interests.

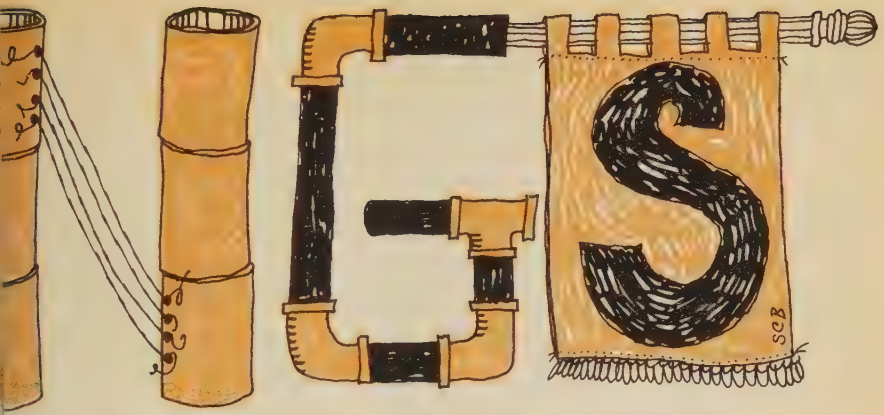
In this series on crafts we will give you an idea to start with, some instructions on implementing the idea, and some suggestions about how you can go further with the process, adding your own embellishments and improvisations.

Virginia Rich is a freelance writer who teaches crafts to youth and adults, and enables learning at the Museum of Natural History in Philadelphia.

But, the three important ingredients here are you, the idea and the materials.

You, working by yourself or with a group of friends, supply the uniqueness that can bring these projects to life. The person who will tinker with the activity suggested will probably come up with something different, something funny, a new way to use the idea, or a twist which will generate new ways to go. An experimental frame of mind will help. Curiosity won't kill you either. These crafts are for you to have fun with and to widen your scope.

The craft being featured in each part of this series will be designed to let you have a lot of leeway with the materials you use and how you put them together. Each craft will be simple enough to allow



you to get going with it easily but it will also give you the opportunity to branch out with your own notions of what you are designing. The emphasis will be on providing craft ideas which can be used flexibly and spontaneously by you.

The materials you will work with are very important. With a view to the future and the ever-growing problems of dwindling raw materials, dwindling space for trash disposal, and inflation, the materials to be used in working with these projects will be either recyclable or readily available, inexpensive ingredients. A tendency toward being a scrounge would be helpful here. Someone has said that the gold mines of the future are the dumps of today. You will, hopefully, find your recyclable materials before they reach the dump. For instance, those nifty cardboard display cases that are found gracing the aisles of supermarkets would make fine storage units in your room. Have you ever inquired of the store manager what happens to these displays when they have outlived their purpose? Working on these projects may help you to develop an eye for what is or is not useable in the trash bins. A prime attraction of recyclable materials is that they are often free or very low-cost. The advantage of readily available inexpensive materials is obvious. They are at hand and they won't put a big dent in your allowance.

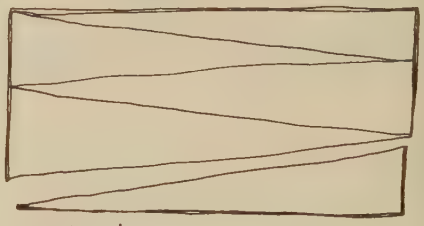
So . . . have fun with these crafts; learn with them; invent with them; perhaps see things differently with them. And . . . if you come up with a twist or an embellishment to any of our ideas that particularly pleases you write to us about it. Send your ideas to CRAFTS, YOUTH MAGAZINE, ROOM 1203, 1505 RACE ST., PHILADELPHIA, PA. 19102.

THINGS:

PAPER BEADS

you need { PAPER, A LARGE NAIL or KNITTING NEEDLE, GLUE, VARNISH, STRING, SCISSORS.

- Cut the paper into long, thin triangles. (If you can use a paper cutter it will save time and prevent boredom).



- Roll the paper strips around the nail. Start with the wide end of triangle against the nail and roll towards the point.

- Put a dab of glue on the point of the triangle and press it down for a few seconds. When it stays put, slide the bead off the nail. Coat the bead with a light layer of shellac, varnish, Elmer's Glue or clear nail polish.

OKAY, NOW TO IMPROVISE:

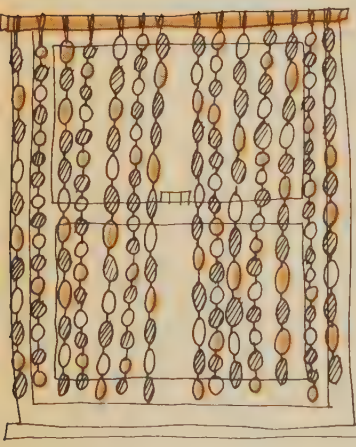
What happens if you use a different material? Try using cloth; Try plastic bread wrappers.

What happens if you cut straight strips rather than triangles?

What kind of paper did you use? Did you try magazine covers? Lots of color there! Did you think of brown paper bags? Sunday comics? Wallpaper samples?

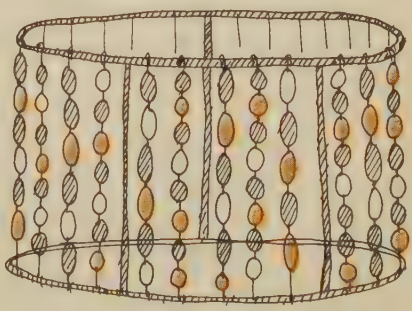
Now you have lots of BEADS...

What'll you use them for? ... besides enough necklaces for you and all your friends



•How about a bead curtain for your window? If you're ambitious, a room divider

•A Lampshade? Put beads on an old wire lampshade frame



- Did you discover how to vary the size of the beads?

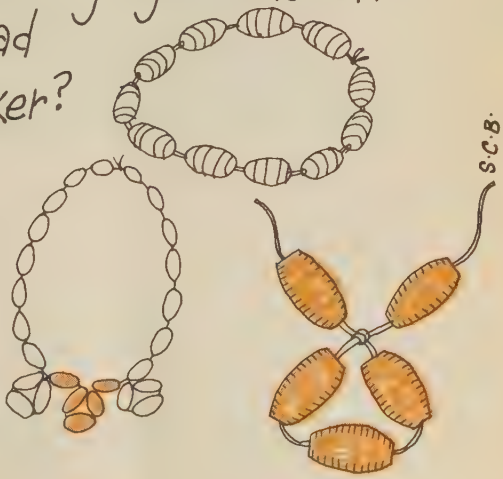
SKINNY triangle + THIN paper =

·Little bead·

FAT triangle + THICK paper =

·LARGE BEAD·

- Did you try stringing beads on elastic thread to make a choker?



- Did you try tying loops in your string of beads? □

Photo by C.J. Strauss and Co

JONES ON

. . . THE CLIMB BACK

BY JIMMY VAN PATTON

I learned the truth at 17
That love was meant for beauty queens
And high school girls with clear-skinned smiles
Who married young, and then retired . . .[1]

Janis Ian was 23 when she wrote these memories filled with pain. So honest was the sentiment of her song, "At Seventeen," that it connected as a Number One single, inspired a gold album, and went on to win the record industry's Grammy Award as the best pop single of 1976.

By age 23, when many of us may still be wondering what to do with our lives, Janis was already climbing the greasy pole of success her *second* time around. "But not a comeback," she says backstage, before a recent concert. "At 17, I was a snotty brat who couldn't handle success. I just grew up. When you're 17, everything is possible. When you're 23, everything's possible, but, you know you're not going to get around to some of it. Now I know that I'm fallible."

How she went from overnight fame and riches in her mid-teens, to miserable self-exile, then back to the top again—in six years—illustrates how the human spirit cannot be kept down when it is fueled by inspiration, perspiration, and the grace of God.

Janis Edy Fink was born April 7, 1951 (Ian is her baby brother's given name), and grew up on Manhattan's West Side. She studied classical piano from age three, and picked up enough acoustic guitar by 13 to win a recording contract. "Hair of Spun Gold," her first effort, was not released, but Janis was undaunted. Especially because there seemed to be so much in her life to sing and write about.

Where most other girls at the High School of Music and Art had silky good looks, Janis' beauty came from within. Four-feet eleven-inches tall, with sad brown eyes and a too-generous mouth, she had the look of a bashful elf. It was not a look that drove the boys wild. She came to learn the pain of watching others bask in the beauty queen illusion of love, while she poured her heart into a guitar. It was the angry 60's and she wrote a lot about social injustice.

[1] Used with permission of Mine Music, Ltd. Copyright © 1974. All rights reserved.

Jimmy Van Patton writes frequently for major musical and feature magazines in the U.S. and abroad.

. . . now I could understand
your tears and your shame
She called you "boy"
instead of your name
When she wouldn't let you inside
When she turned and said,
"Honey, he's not our kind"
(She says) I can't see you
anymore
Baby, I can't see you anymore . . .[2]

"Society's Child" was about interracial love coming up against parental disapproval. Janis liked to sing it for coins-in-the-hat at small Greenwich Village coffeehouses. One night, true to the star-is-born legend, a talent scout was in the audience who recognized her potential. Within six months, "Society's Child" sold 825,000 singles, inspired a hit album, earned Janis $250,000 and won her a following that would sell out concerts everywhere she went. She was quoted, profiled, wooed and groupied.

She was also miserable inside: "I never really like performing that much. I could do a whole show and afterwards feel nothing—numb, empty, bored, hollow, stupid, rung out."

As everyone has heard, the special demands of overnight stardom can rob the happiness of even seasoned performers. What's more, unluckily for Janis, while new false friends hung on, and business sharpies offered bad deals, her parents were also going through the sadness of divorce. She spent crowded days racing between recording studios and algebra class, her nights on-stage. "Everybody I met was much older," she explains, "and no one related to me. There was nothing to do but make myself crazy."

Finally it was too much and she quit school. Then when a follow-up album didn't sell well, mainly because its protest anthems expressed such gloom, Janis dropped out. She was alone, depressed, and owed the taxman $200,000. A has-been at 17.

She crawled into a shell in Manhattan but there was no peace. "It's hard to work when people have your phone number," she says, reaching absently for a 12-string guitar beside her dressing table and beginning to strum. "At first, I just told everybody to bug-off. Then I stopped picking up the phone."

Finally, when both a fresh start in Philadelphia and a love affair with a photojournalist both faded, Janis cut loose altogether and moved to California. Her whereabouts were known only to her parents and her manager.

"It was a detoxifying process," she notes with a smile while

[2] Copyright © 1966, Dialogue Music Inc. Used with permission. All rights reserved.

[3] Used with permission of Mine Music, Ltd. Copyright © 1967. All rights reserved.

drawing out a major chord. "I'd never been alone. Suddenly I was alone seven days a week. I took a small studio in Hollywood and I became, finally, a *person.* It was great."

Digging deep into inner reserves of strength, she sifted her feelings and put aside the anger of protest songs. Psychotherapy helped with the emotional scars. In solitude, she came to believe in herself again, and developed the personal, highly-sensitive style we know her for today. In control again, she sang:

Stars, they come and go
They come fast or slow
They go like the fast light
of the sun, all in a blaze
And all you see is glory . . .[3]

Society's child had become society's woman. After the Hollywood hideaway period, armed with new material and some hard-made resolutions, Janis climbed back on top in no time. By 1973, "Stars" was a modest hit, followed by best-sellers "Between the Lines," "Aftertones," and the current hit album, "Miracle Row."

In exile she taught herself the difficult task of writing arrangements for songs. Then she learned how to organize and lead a backup band.

She resolved to avoid as many of stardom's pitfalls as possible. Like drugs. She could probably fill vast ampitheatres like Led Zeppelin does but she dislikes the frenzy that big halls encourage and the delicacy of her style would suffer. So she chooses to perform for medium-size audiences. "The natural environment for me," she notes, "is the cabaret and coffeehouse. I've always felt very uncomfortable in gowns and dresses. I'm not very good at that."

"At 17, I was a snotty brat who couldn't handle success. I just grew up."

As for finances, she has managed to pay up the $200,000 owed the IRS, and an accountant keeps careful watch over such matters now.

Even enduring love has managed to find Janis in the form of a musician, though marriage is far from her mind right now. Off-stage, she stays within a small circle of family and trusted friends, which happens to include

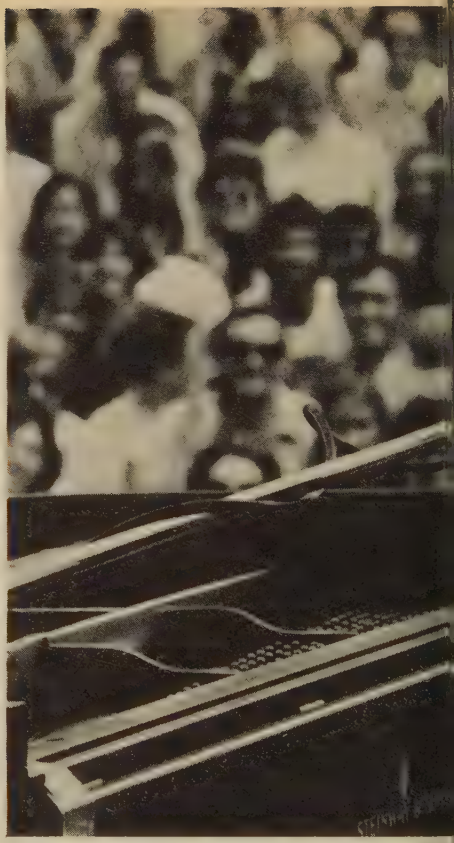
a cocker spaniel named Pun'kin. "I've learned if I take on too much, I set myself up for failure," she says. "For right now, I have my hands full with Pun'kin and my career."

What is her sound these days? Well, for material, she draws on both memories of her teens and perceptions of the present. The bitterness is gone, replaced by some sunshine and a gentle

"People want women artists frail, not in control of their own lives. That's not me."

understanding of the rain. In the old days, people used to joke about her being so depressing that razor blades were passed out after the show. Now she can sing with joy about fulfilled love. Also she has learned by example of the artists she most admires: Joni Mitchell, Billie Holiday, Edith Piaf and Sinatra.

Detractors say she still has no sense of humor, though you wouldn't know it from the laughs her droll wit evokes in performance.



Actually, a Janis Ian concert is quite another experience. You rarely see an audience remain so still to listen, so swept up are they in an intimacy with the artist. You can hear a tear drop. Fans are aware of the hurt she's come through, the personal battle back from oblivion. A kind of tragic aura seems to have attached to her like that of Judy Garland, but Janis scoffs at any such idea:

Photo by C. J. Strauss and Co.

"People want their artists, especially their women artists, to be like the poet Rimbaud: self-destructive, intense, frail, not in control of their own lives. That's not *me* anymore."

When Janis strides purposefully on-stage, her Afro haircut flecked with grey, she is a cocky little figure with a sweetly bashful smile. Her lips are as close as a kiss to the microphone, her hands gently working the guitar, she purrs of love and sighs of sadness as the audience settles back into shiny-eyed dreaming.

"Janis' fans are contemplative," a boy tells me afterwards in the lobby. "I love her mellow sound at bedtime, just before I drop off to sleep. You know something? She has things to say." □

I AM 20

(Dedicated to My Parents)

I am only thirteen,
I don't need you.
You can't help me
Nor can you love me.
I am me.
I am a whole person—a human being.
You don't understand me, and
I don't need you.

I am sixteen.
I need you even less now,
For I am even less now,
For I am even more of a person.
I can think for myself!
I know what I am doing.
I know where I am going.
I need no one.

I don't need anyone.
I am on my own.
I can sustain myself.
I will never need anyone again.
Let me live!

I am twenty.
I am still a child.
I need you.
I need you more now
than I've ever needed you before.
You are my SPECIAL friends.
I love you, and
I need you to love me.
You have given me life
And the means by which to live it.

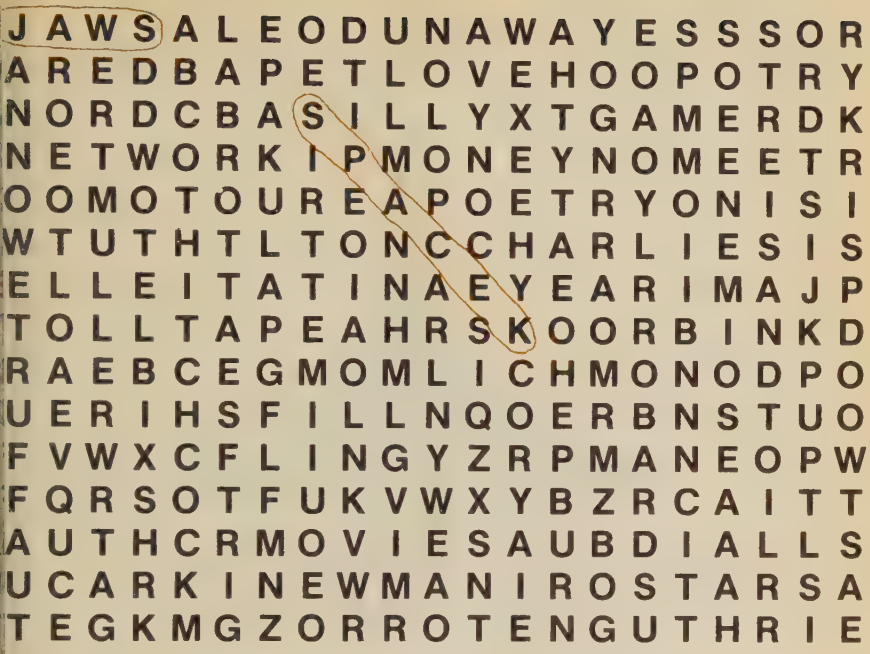
You know me better than anyone
And yet, yet you still love me.

Thank you.

—Patricia Goodell

Can you find the hidden last names of movie personalities or the titles of recent films? The names and titles can be found by reading horizontally, vertically, and diagonally, forward and backward, up and down. Here are some clues. (Answers on page 45.)

1. The "star" in "A Star Is Born"
2. Peter Sellers "strikes again" in the "pink _____" guise
3. The "Taxi Driver"
4. Portrays the strangely-gifted heroine in "Carrie"
5. Multi-million-dollar remake of world's biggest ape
6. Plays Sigmund Freud in "The Seven-Per-Cent Solution"
7. Sylvester Stallone wrote and starred in this low-budget movie
8. "Bound for Glory" is his biography
9. Director of "Silent Movie"
10. Paddy Chayefsky's

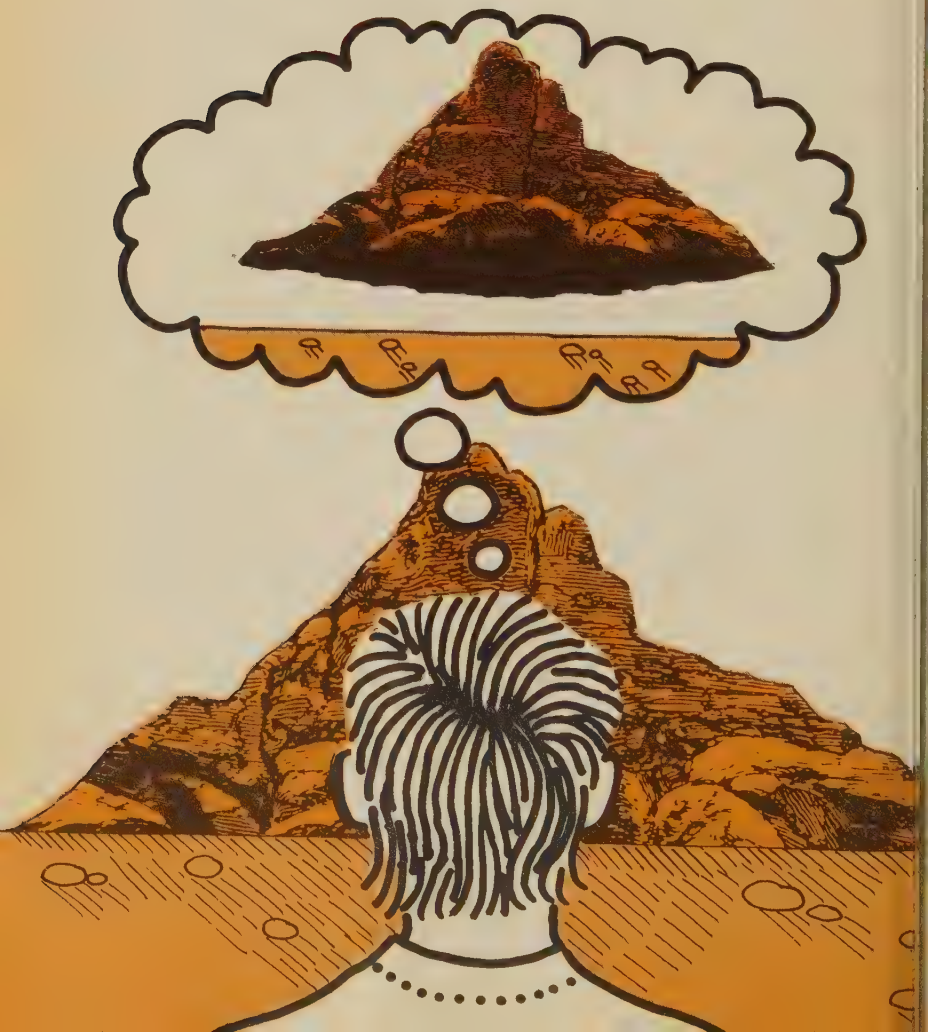


satire about U.S. television

1. Winning pitcher in "The Bad News Bears"
2. This Frenchman's "Small Change" is a delightful tribute to childhood
3. Director of "All the President's Men"
4. Portrays the breakdown of a psychiatrist in "Face to Face"
5. He's innocent and hunted in "Marathon Man"
16. Francis Ford Cappolla's sister is the shy wallflower in "Rocky"
17. Plays the title showman in "Buffalo Bill and the Indians"
18. Feminine lead in "Network"
19. Dirty Harry goes western in "The Outlaw Josey Wales"
20. "Family Plot" is this master mystery man's latest
21. Plays famous black performer in "Mahogney"
22. Biggest all-time money-making movie
23. Currently Italy's top film director
24. Portrays crusty executive editor of the Washington Post
25. The heroine in Robert Lester's "Robin and Marian"

what is faith?

BY WAYNE B. ROBINSON



To ask a person, "Are you a believer?" is virtually the same as asking, "Are you alive?" For faith is as inevitable a part of human life as breathing. And yet, even though it is an indispensable part of our lives, we often seem to end up puzzled about it, wondering what it is all about. And that's not bad! For questioning and searching are very much a part of the faith process. Moreover, this series of discussions on faith is not designed to give a set of "THE RIGHT ANSWERS." Rather, its intention is to provide some help in getting a better handle on just what faith is, what it does, how it develops, what some of the key faith issues are, and what some of the major options are on each issue.

At its most basic level, faith is like trust, as when I say to someone, "I believe in you." At this level faith is a very powerful force in life—it's the "faith that can move mountains" that Jesus speaks about. Most of us have had an experience of someone who meant something to us, believing in us—perhaps more than we did in ourselves. Please pause for a moment and try to recall such an experience. How did you feel? How would you have felt if that person had not believed in you?

What came to my mind was something my Grandmother did when I was about 12 years old. She hired me to mow their lawn and entrusted me with their power lawn mower (few people had them at that time, so that seemed like a big deal all by itself). When I went to use it, I discovered that it was broken. So I went back in and suggested that it be taken to a repair shop. She said "no" and told me she knew that I could fix it myself. Fortified by her astonishing belief in me, I went out and did indeed fix it. Not only that, I was able to keep it running right along! Now that may not seem like much of a "mountain," but at the time, it sure seemed to me like a pretty mountainous obstacle, which her faith in me enabled me to move. It's hard to overstate just how important this kind of faith is in our lives. We all need people to believe in us as well as people to believe in—it's one of the most precious gifts we can give *and* receive.

Even Jesus could do virtually nothing in his home town, for example, because they did not believe in *him* (Mark 6:1-6). On the other hand, we see (in Mark 10:25-34) a woman who had been hemorrhaging for 12 years, but who believed in Jesus so strongly, that just touching the hem of his garment was enough to effect her healing. As Jesus said to her,

---

Dr. Wayne B. Robinson, pastor of First Congregational Church of Robbinsdale (United Church of Christ), Robbinsdale, Minn., is a regular contributor to YOUTH Magazine. First in a series.

"Sister, your *faith* has made you well."

It may not be easy for us to see this "sister" as a person of "faith" because we tend to think of "faith" as agreeing with a set of propositions about God, Christ, etc. . . . "Faith" questions are "supposed" to be things like "Does God exist?" But that is not the fundamental kind of faith question. Jesus' hometown folk, for example, had no doubts about his existence; they simply did not believe *in* him. Over and over when the Bible speaks of "faith," it carries this basic meaning of believing *in,* of trusting *in,* or relying *on* someone. So the opposite of faith in God is not doubt about God's existence, or whatever, but doubt about God's faithfulness—similar to the kind of doubt a husband or wife might have if he or she began to doubt the spouse's fidelity. The Psalmist shows us this kind of doubt in Psalm 77:7-9 when he says: "What's going on, Lord? Has your love for me ceased? Have you gone back on your promises? Can't you forgive anymore? Has your anger shut off your love for me?"

To sum up this first point, the *basic* faith question is not "What will I believe?"—but—"In *whom* will I believe and who will believe in me?" The basic "God question" is (and we'll come back to this later): "Whom can I trust absolutely?" and "Whose belief in me will never fail?" This is why the basic Biblical commandment refers not to believing as such but to love: love of God, love of neighbor, and love of self.

In addition to the fundamental faith issue of whom can I trust or believe in and who will trust or believe in me, there are a whole lot of beliefs we carry around with us all the time. They help us to organize our life and make judgments. Every one of us has dozens and dozens of beliefs, whether we think we do or not. And, contrary to the popular statement—"It doesn't make any difference what you believe"—it makes a whole lot of difference, for beliefs have definite consequences, and different beliefs have different consequences.

Going back to Jesus and his hometown folks, for example; they had some very definite beliefs about him. They believed: that he was *just* a carpenter's son; that he was *just* the brother of James, Joses, Judas, and Simon and of his sisters. As a consequence, most of them cut themselves off from the healing power of Jesus. By contrast, the woman with the hemorrhaging had a different set of beliefs about him ("he's a powerful man," "he's a loving man," "he'll help me") which yielded a very different consequence, namely her

ealing, and consequently her storation to normal social elationships with other people.

Let's look now at a "sample" elief and what consequences it as. One of the basic beliefs bout ourselves and others is hether we basically count or on't count. A good example of ne side of this is my randmother again, who believes at everyone is likeable and that veryone will like her. As a onsequence, she has friends herever she goes. Her belief is, fact, self-fulfilling. By contrast, you believe that you are not orth much and that others are asically out to "get" you, this elief would also tend to be self-lfilling, bringing about the egative consequences which inforce the belief.

Where do we get beliefs like is? Usually, the most significant fluence in belief formation is the mily, even though other fluences may be added on later. amily is so important because elief formation starts the oment a baby emerges from the omb. If a baby is treated oughly, for example, it will begin build a belief in God as fear-ome and judgmental. The corre-onding belief about self will be don't count, I'll never measure p." If a baby is treated super-ently, as if it would break, so to eak, it begins to build a belief in od as a kind of Big Parent that

At its most basic level, faith is like trust, as when you say to someone, "I believe in you." This is a powerful life force —it can move mountains.

you have to ask for everything. The corresponding belief about self is: "I don't count; I'll always need someone to take care of me." If the baby is treated lovingly but, in a sense, matter of factly, it will begin to build an image of God as non-manipulative, faithful, loving, and just. The corresponding belief about self is: "I count (*and* you count)."

Belief formation is, however, not limited to early childhood. It is something that continues throughout your life. Beliefs never cease to be subject to change based on new experiences, new insights, etc. There are, however, some common phases in belief formation. The first phase lasts from birth to approximately six or seven years of age. A child at this stage is absorbing thousands of impressions of his/her world, and formulating, in a very concrete and rudimentary way, some basic beliefs about those impressions. Because the child's intellectual equipment is limited, his or her beliefs can be quite distorted. One child, for example, observed

As a person grows, one's belief formation grows. By the teen-age years, it is a normal part of faith to question beliefs of earlier years.

that everybody has a name, therefore, God must have a name, too. He decided that God's name must be "Harold" because in church they say "Harold be thy name"!

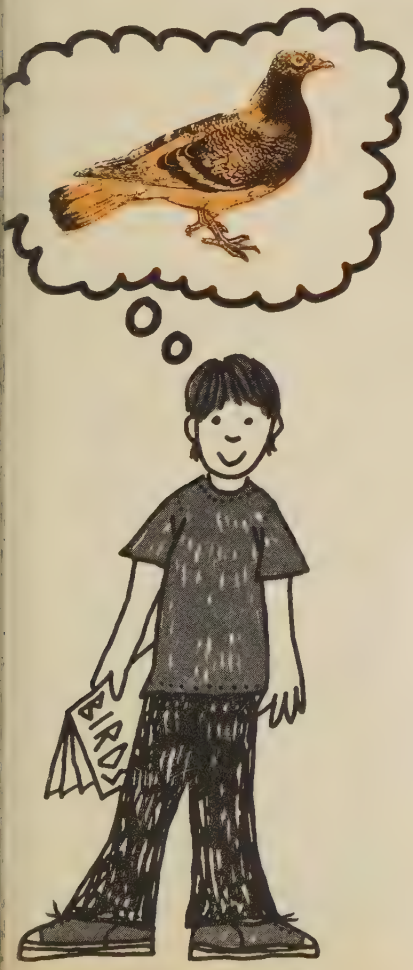
So belief formation starts very early, and because of the limitations of early childhood thinking, it is possible to carry on into adulthood distorted beliefs such as racial prejudice unless those beliefs are consciously re-examined. The next phase begins around six or seven and goes through 12 or 13. At this stage, children can begin to absorb some teaching about beliefs, but they still have little capacity to independently question what they are being taught and thinking is still limited to the concrete.

Then somewhere around 12 or 13 (sometimes earlier or later) a physical-emotional-intellectual revolution takes place. The onset of puberty pushes you from being the "oldest child" to the youngest adult, which pushes you in turn into a new and tumultuous emotional world in terms of relationships with self and others. Because the most significant beliefs are tied to relationships (relationships to God, others, and self) this is a crucial point in belief formation.

Accompanying the physical and emotional change is a radical new development in thinking. For the first time, you have the ability to easily put yourself intellectually in someone else's shoes and you can also look back at yourself from this perspective (which can at times lead to the thought that

everybody is looking at you). This is especially significant in thinking about the ethical implications of what you believe, because ethical judgments require imagining the impact of your behavior on others and/or envisioning the impact of others' behavior on you.

At the same time, the capacity for abstract thinking develops. This is crucial in belief formation because much of the literature of the faith depends for the impact of its message on this ability. Take the abstract statement "the Lord



is my Shepherd," for example. The foundation of this is the experience of earthly shepherds and how they take care of sheep. It depends also on some kind of experience of the caring presence of God. These experiences are then put together into the abstract statement ("the Lord is my Shepherd"), which uses the analogy of human shepherding to say something about how God cares for human beings.

If you put all these developments together, the natural stance of the teen-age years is one of questioning or doubting the beliefs which have been absorbed in the previous years. I want to emphasize very strongly that this kind of doubt is a healthy and normal part of the process of believing. It is something that tends to be more consistently present in the teens but it is something that can always be there. What usually happens is that we sense a gap between our experience and our beliefs and the "symptom" of this is doubt.

To give a low-key example, I grew up with the belief that all Italians have black hair, because I had never met one that didn't. Then some years back I met a group of Italians from Northern Italy, some of whom were blond and one had red hair. This led me to doubt and then change my previously-held belief. This example did not involve me in any

reat crisis of doubt because it as not a central belief in my elief system. My experience has een that the more central a elief is, the more anxiety there is hen that belief is questioned and oubted. The most intense doubt nd anxiety most frequently ac- ompanies the experience of eath. In a way, this is what is appening in the teen years. You e experiencing the "death" of e dependent faith of the early ears, and the independent faith adulthood has not yet been lly formed. This leads us then to e last phase, and that is the wned faith" of the mature years. ou've reached this when you've ed through the major questions nd doubts and have worked out a elief system which is meaningful *you,* which you can tell others out, and which is truly your *vn.*

There are a couple of catches in is, however. First, you never ach this last phase and stay put. ew experiences, new insights, n always push you back to an rlier phase. Also, we always tain each of the stages as a part our faith equipment. John esterhoff calls the four phases: perienced faith (0-6); depen- nt faith (6-12); searching faith 3 on); owned faith (20's on). We ways are being influenced, for ample, by *experience.* We are ways *dependent* on others for pport, dialogue, and guidance

Your faith becomes your own when you've lived through your major doubts and have worked out a belief system which is meaningful to you.

in the faith. *Searching* and questioning can always be triggered by some new experience. And when we have worked through some particular area, we get a new piece of "owned faith."

Once we understand that our faith will never be static and that believing is a life-long dynamic process, we can examine our beliefs with a lot less anxiety. This kind of understanding also helps us combat one of the most widespread false assumptions, namely that there can be One True Faith that is valid and the same for all people at all stages of life. Because no two of us have exactly the same experiences, no two of us have exactly the same belief structure. Faith always varies, not just from person to person, but from group to group, church to church, culture to culture. The Bavarian Catholic Church, for example, has always believed in and practiced congregational singing, even while the rest of the Catholic Church did not.

Another commonly-held, but false assumption is seen in the

Despite the old saying, "believing is seeing" for our beliefs lead us to see some things and filter out other things. You see what you believe.

phrase "seeing is believing." Actually, the exact opposite is true—"believing is seeing"—for our beliefs lead us to see some things and filter out other things. As an example, please look at the illustration below. The figure in the middle can either be a vase (or candlestick) *or* it can be the silhouette of two people facing each other. If you believe the vase to be most important, that's what you'll see. If you believe the silhouettes to be most important, that's what you'll see. You can't believe them to be of equal importance and see both simultaneously. So our beliefs lead us to select certain things from our perceptual field as important. So believing is indeed seeing, not the other way around.

This leads us to the last point, and that is that faith involves risk. If I say, for example, I believe in you, I may have had many good experiences in the past, which lead me to affirm my belief in you, but there is always a risk involved in taking the next step of actually believing. It is of the very nature of faith that it is unprovable—just as love is unprovable. As it says in Hebrews 11:1, "Now faith is the assurance of things hoped for, the conviction of things not seen." □

Film Exploitation

The use of children and youth for a whole series of horror and "tough" movies adds a new dimension to the exploitation of youth.

Faith is Your Choice

What do you believe? How do you ask, and answer, fundamental faith questions. Explore with our new series on beliefs.

Vaulting for Fun

Daring young gymnasts are doing their acts, not on a bar, but on the bare backs of moving horses!

cohol and Drugs

Have you noticed your friends and ssmates drinking more than they used ? How do you answer when they ask you join? A special issue helps with this owing teen-age problem.

How TV News Happens

Take a look at the way evening news programs are put together. An exclusive behind-the-scenes story.

e the U.S.A. Afresh

An international exchange student from rmany talks about her impressions of S. high schools, kids, and culture.

Youth-Parent Dialogue

A family of teens and their parents talk about how they handle their joys and sorrows, successes and problems. A photo essay by the daughter illustrates.

Barbra STREISAND
PANTHER
Robert DENIRO
Sissy SPACEK
"KING KONG"
Alan ARKIN
"ROCKY"
Woody GUTHRIE
Mel BROOKS
"NETWORK"
Tatum O'NEIL
Francois TRUFFAUT
Alan PAKULA
Liv ULLMANN
Dustin HOFFMAN
Talia SHIRE
Paul NEWMAN
Faye DUNAWAY
Clint EASTWOOD
Alfred HITCHCOCK
Diana ROSS
"JAWS"
Linda WERTMULLER

J	A	W	S	A	L	E	O	D	U	N	A	W	A	Y	E	S	S	S	O	R
A	R	E	D	B	A	P	E	T	L	O	V	E	H	O	O	P	O	T	R	Y
N	O	R	D	C	B	A	S	I	L	L	Y	X	T	G	A	M	E	R	D	K
N	E	T	W	O	R	K	I	P	M	O	N	E	Y	N	O	M	E	E	T	R
O	O	M	O	T	O	U	R	E	A	P	O	E	T	R	Y	O	N	I	S	I
W	T	U	T	H	T	L	T	O	N	C	C	H	A	R	L	I	E	S	I	S
E	L	L	E	I	T	A	T	I	N	A	E	Y	E	A	R	I	M	A	J	P
T	O	L	L	T	A	P	E	A	H	R	S	K	O	O	R	B	I	N	K	D
R	A	E	B	C	E	G	M	O	M	L	I	C	H	M	O	N	O	D	P	O
U	E	R	I	H	S	F	I	L	L	N	Q	O	E	R	B	N	S	T	U	O
F	V	W	X	C	F	L	I	N	G	Y	Z	R	P	M	A	N	E	O	P	W
F	Q	R	S	O	T	F	U	K	V	W	X	Y	B	Z	R	C	A	I	T	T
A	U	T	H	C	R	M	O	V	I	E	S	A	U	B	D	I	A	L	L	S
U	C	A	R	K	I	N	E	W	M	A	N	I	R	O	S	T	A	R	S	A
T	E	G	K	M	G	Z	O	R	R	O	T	E	N	G	U	T	H	R	I	E

24. Jason ROBARDS

25. Audrey HEPBURN

INRI

ALONE AGAINST THE CROWD

AN EASTER DIALOGUE

BY HERMAN C. AHRENS JR.

up: He's a threat to us. Away him!

t Voice: I rule these people. It's job to protect them and to ntain order and justice. But ve all, I've got to keep myself in er. This man standing before looks harmless, yet he teaches a citizen's first loyalty is to God. says an unjust law made by st people is against the law of . But I say that laws are made to discipline people and not to please a God. If I'm to preserve order, the people must obey the laws. I'm safe in power if I can keep the majority in line and satisfied. The majority wants this man out of the way. But what if this man is right? I certainly don't want to appear ignorant in the eyes of those who know he's right. Yet I cannot permit him to challenge my authority and threaten my power. I suspect his own goodness will spoil his chances

to succeed! He's so good he doesn't seem real to the mob. I'll just wash my hands of the whole affair and let the mob solve my dilemma.

Group: Free the thief! But give us this man! We'll show him justice!

Second Voice: I'm a fighter! I get what I want by force. People are afraid of me. When I don't like something, I shout louder than the rest or I shake my fist or I bang my sword. Just a hint of violence keeps people humble. When I first heard this guy talking treason, I thought he was one of us. But he's like all the rest. He's afraid to fight. Some say he's a man of love. But don't let him fool you with that non-violence stuff. He's dangerous. If allowed to go free, he'll stir up a lot of trouble in our land. If the government won't do anything to stop him, we'll take the law into our own hands.

Group: Whip him! Maim him! Mock him! Make him respect force!

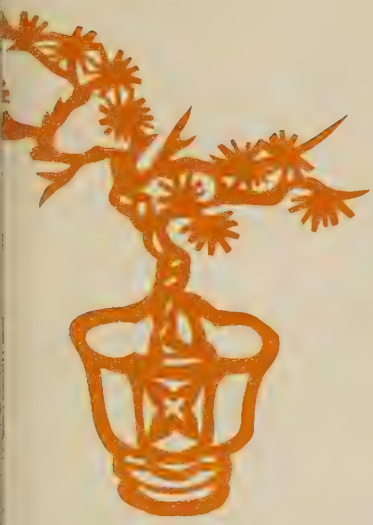
Third Voice: I'm a practical person! None of this vague, mysterious religion junk for me! Let's be practical! What you cannot see or touch, just doesn't exist. I don't believe in anything I cannot prove. This faith stuff is a fraud. It's for the dreamer! The idealist! This religious leader is simply feeding on the emotions of the people and is intoxicating their minds with all this talk about God. If God created people, then why didn't God ma all people perfect? If God is lov why do people suffer? If God is powerful, then why doesn't this man here prove his God-given power? Let's face it. People alo control the world. Religion is a drug. Don't let this man poison y Get rid of this faker before he dup everybody.

Group: There is no God! This m is a fraud.

Fourth Voice: I am a religious person! I read the scriptures pre cisely. I never miss a day of pray I insist on perfect obedience to t holy law. I am impatient with those who desecrate the sabbath. I never stray from the traditions of the past. I believe that I am asked to believe and denounce those who doubt or disagree. What more can God demand of me? And yet this ma says my religious life is a mocker He claims that my ceremonious a and pious deeds defile all that is godly.

Group: He destroys our religio He acts like God! Heretic!

Fifth Voice: I am a good person am nice to my family. I give to the poor. I select my friends carefully. I do not use foul language. And it pays to be good, good people are respected. If I a



able of being good, why can't
er people be good? It seems to
that the answers to life's prob-
s are simply black and white.
l so I feel sorry for those people
o have not yet found my peace
nind. But then this man came
ng. He makes life's problems
n so much more complex, not
er. He says it is wrong even to
k an evil thought. It is right to
e your enemy. It is wrong to do a
d deed if your motive is to seek

reward for your goodness. It is right to have compassion for prostitutes, tax collectors, mentally ill, beggars, and lepers. What kind of man is this? This type of talk is a threat to good people everywhere.

Group: This man upsets our way of life! He's sneaky! He's subversive!

Sixth voice: I am a young person! But I know much more than most people think. I see the hypocrisy and shallowness all around me. And this man has seen it, too! He has spoken truth. But the people fear him! My parents are shaken. My teachers are shocked. My fellow citizens are aroused. Why won't they listen? Why are they blind? Why do they turn the other way? Is this man wrong? Am I wrong, too? Why should I believe in him? Why should I risk rejection at home, at school and all around me just to follow this man? I have a whole life ahead of me. Why should I throw my future away?

Group: Away with him! Out of our sight! Crucify him!

Seventh Voice: I am a follower of this man. How can I believe what I see? Why does he let them do this to him? Why can't those people understand that he means no harm to them? I feel so helpless. We don't know what we're doing. I'm afraid. I'm not sure of myself. Yet, I must do something. The least I can do is

give him a decent burial.

Group: He is dead and buried. It's good riddance. Now his followers are helpless without him. Their power is gone. Now our fears can rest in peace.

Sixth Voice: But he won't let us rest. Even in death he shakes up my parents. They've heard rumors. H talked secretly with some of his young followers. Many have jus seen this man alive! If he has conquered death, what manner person is he? Can this truly be the Son of God? And if I really believe in this risen Christ, nothi can be the same again! I must choose. What will my answer be

rstanding the Cults

February issue of YOUTH is on my and I want immediately to write to end you for the exceedingly helpful e by Professor McCready on "Youth ne Religious Cults." It is an excellent and will prove very useful I am sure stors, parents and your teen-age rship. The other articles are also sting and provocative.

—S.B., New York, N.Y.

hanks

e just recently subscribed to your zine for one year and have received ssues, the December 1976 and the ıry 1977 ones. I am sorry to say that I ot satisfied with them. They are not I thought they would be. The articles ot interest me. —C.W., Gillett, Ark.

reat

e send me the 1975 copies of January October YOUTH. I really feel your zine is great. It deals with things that st me. Keep up the good work.

—L.M., Westbrook, Conn.

Intergenerational

Just a "thank you" for listing YOUTH with other magazines to be ordered through School Subscriptions. My daughter and I both enjoy reading it and receiving it through the mail each month.

—M. W., Petersburg, Pa.

I Can't Do It!

I can't *not* subscribe again to YOUTH. So please bill me for two subscriptions—one for my church and one for me. We are still reading and enjoying the October 75 Creative Arts issue. Will you do another? Thanks for a good magazine!

—V. L., Daytona Beach, Fla.

Wall Murals Anyone?

I am a student of Art History in Strasbourg, and am presently working toward my Master's Degree. My thesis concerns wall art. I was referred to the article "A Wall Belongs to Everybody," (September 1972), by the Metropolitan Museum of Art in New York City. Please send a copy of this article to me.

—S.R., Strasbourg, France

All over North America youth are involved in the church. In August, 25,000 Luthe youth met in the Super Dome in New Orleans to celebrate their common faith.

"IT WAS SO BEAUTIFUL I COULDN'T BELIEVE IT"

YOUTH FIND COMMUNITY IN NATIONAL GATHERINGS

BY JAN CORBETT

ıen the Episcopal Church met the Minneapolis Convention ll last summer to vote on the ntroversial question of men's ordination, two hundred uth met next door to discuss ys they could influence the ucial vote which would affect ir own future in the church. Earlier, a hundred Disciples of rist youth met in Indianapolis develop proposals on such ues as racism, world hunger, d heritage awareness which re later presented to the nanal agencies of their church.

n mid-summer, over a million man Catholics gathered in iladelphia for the 41st Eucha-tic Congress. During a special mass, youth from around the world dedicated over 18,264,727 hours of service they had given in special projects through their churches in the SIGN (Service in God's Name) program. (See the article on this in the May, 1976, issue of YOUTH Magazine.)

In August, 25,000 youth and adults came together at the All Lutheran Youth/Adult Gathering in the New Orleans Super Dome for four days of learning, worshipping, getting-acquainted, and celebrating their common faith.

Meanwhile the Anglican youth in Canada were meeting at "Journey '76" to plan a national youth ministry focus for the coming year. United Church of Christ

ou come to a national meeting and find kids interested in some of the same things u're interested in," reports a Moravian youth.

YOU NO LONGER NEED TO WAIT UNTIL YOU'RE 21 T FIND A PLACE IN TODAY'S CHURCH AT THE NATIONAL LEVEL

youth met for intensive training in leader skills at the MoVal camp in Missouri. American Baptist youth in several regions were trained as youth core members and national leaders worked on plans for a national youth gathering in San Diego in 1977. Youth in the Presbyterian Church, U.S. held national youth conferences at Montreat, N.C. United Presbyterian Church, U.S.A. youth leaders struggled with the question of whether they needed a national youth organization. The Moravian Church in America developed plans for organizing youth empowerment teams to help local churches in youth ministry. Youth in the Presbyterian Church in Canada published a newsletter which shared new ways to do youth ministry.

Throughout North America, youth are involved in the church—both nationally and locally. It's no longer a church which will open its arms to youth only after they're 21. Youth are finding a place in the church NOW!

Martha Wilhelm of Athens, O., feels youth have more of a place in the church today because they are present where decisions are being made and they are forcing the church to respond to the needs. Martha attended the Epi copal Convention as a represe tative of the Diocese of Southe Ohio. She said, "I can talk to o deputies and our Bishop ar hopefully they'll listen to me ar my ideas will influence their dec sions."

A member of the steerin committee which planned th Disciples' Youth Ministry Co gress, Don Price, said, "Th Congress was developed to be forum for the needs of youth to b presented to the Christia Church. I think that when th issues are presented in our ge eral assembly, we will be hea and I believe that the adults w agree with us."

Youth in the United Church Christ and the Presbyteria Church, U.S. also influence the churches by being present whe decisions are being made. Bo denominations have youth del gates at national policy-makin meetings. In the United Church Christ, 20 percent of all delegate at the General Synod must b under 30 years of age. Youth a also appointed to national boar and committees of these denom nations.

The American Bapti

ian Catholic youth gave over 18 million hours of service in their local communities ugh the national SIGN program.

urches are experimenting in 7 with a conference to be held he same time as their biennial ional meeting. They hope re will be a real interchange of as between the national adult eting and the youth confer- e—that speakers at the adult ference will come to the youth eting to "rap" with small ups of youth and that youth share their concerns with resentatives from their regions he adult meeting.

outh in the Anglican Church Canada are also making deci- ns that affect the whole urch. When representatives of Anglican Youth Movement et in conference every two rs, they discuss the issues ch are affecting youth in nada and prepare resolutions on these issues which are presented to their national agencies. In 1976, they recommended, among other things, that a national communications network be established, that youth become regular delegates to the General Synod, and that a national youth event be held in conjunction with the General Synod in 1977.

But being in on decision-making is not the only reason youth feel they are more a part of the church today. Just as important is the recognition that they are all involved in a common ministry—that, as youth, they are a part of the body of Christ. This is very evident when youth gather together in national meetings.

Dick Beckmen, national coordinator of the Luther League

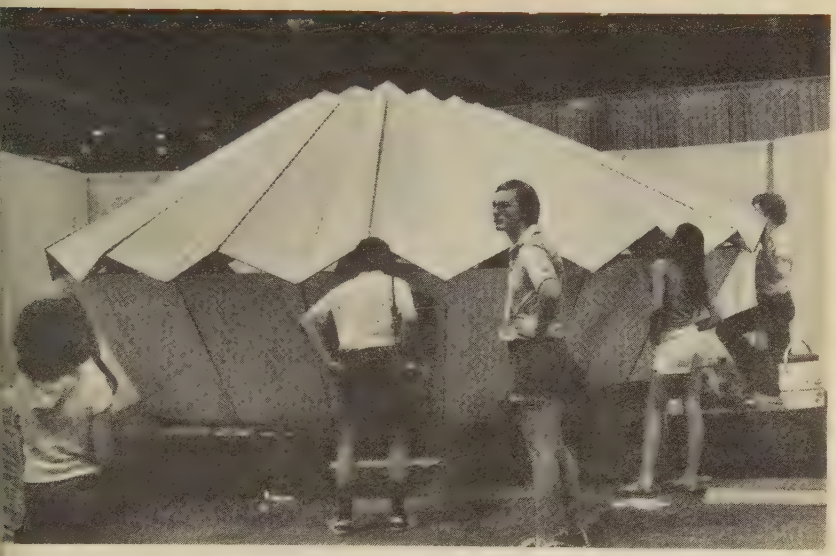
It's a what? A YURT! Laughter, disbelief, curiosity—but inside is a quiet place to shar the community of the church.

(American Lutheran Church), says more and more youth show up at national and regional youth meetings each year. The Luther League holds district conventions that draw from 300 to 1500 youth, depending on the size of the district. Dick feels that such meetings help youth get a larger sense of the church. They are a place where kids can "break out of their parochialism, touch wider horizons." Bud Carroll, national director of youth ministry for the American Baptist Churches, says such gatherings provide a sense of excitement about the church which is not present in many local meetings. "You come to a new setting and there are 1,000 or 2,000 kids interested in some of the same things you're interested in so there's a sense of being the church that's exciting," he sa "It may motivate you to contin an involvement in other settin that aren't as exciting."

Brad Terry of Navada, Ia., w attended the ALYAG event in N Orleans confirmed the exci ment that is present in large you gatherings. He said, "It's a go experience. You meet a lot of n people from all over the countr

Faith Wooten of Laurelt N.Y., found that meeting oth people at national youth me ings helps you feel a sense of on ness in the church. At the Dis ples Youth Ministry Congres she discovered that "all over t country people are the same— New York, or in California, in t South or North—it doesn't mak difference. I feel kind of good th the problems that I have in n

SEEING OTHER YOUTH AT LARGE GATHERINGS ADDS EXCITEMENT AND ONENESS ALL FEEL IN CHRIST AND CAN LIVE BACK HOME



on are problems other people having too."

ational meetings also give ple a chance to learn from h other. Tom Roper, a partici- t in the Episcopal Youth nt, said, "This really gives me opportunity to sit in a corner talk with people to find out r views of the Episcopal rch and what their group is at home and how to relate to and maybe improvements I take back to my church."

he "back home" situation is t all of the national meetings into eventually and that's re most of the action takes place as far as youth involvement in the church. What's happening there?

Apparently, youth involvement in local churches is a mixed bag. Some youth and adults feel there is more involvement than ever before and some feel things are at a standstill.

When Gary Whynacht asked youth delegates at the Anglican Church of Canada's Journey '76 about youth involvement in local churches, they said: "Youth are deeply spiritual but they are waiting to be led. They feel powerless in the church. They are discouraged with the church in

"THERE'S NO GREAT MASS RETURN OF YOUTH T THE CHURCH BECAUSE I'M NOT SURE THERE WA ANY MASS EXODUS."

general. Some see the church only as a place of comfort and shelter. They feel their only real connection with the church is in terms of prayer and Bible study."

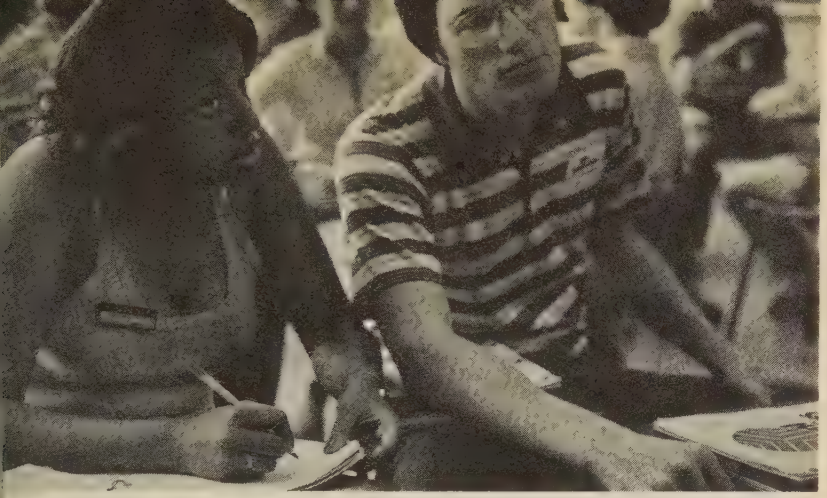
Jeff Hipsher, youth interne with the United Church of Christ, feels that youth are more interested in the church than they were in the 60's. But they are not always interested in the institutional church. Ralph Weltge of the United Church of Christ national youth staff backs this up with the fact that there has been a ten percent decline in the number of youth being confirmed in the U.C.C. Jeff says, "Being involved in the institution of the church is still something that we haven't found a way to make too attractive."

The churches that do seem to be able to appeal to youth, Jeff Hipsher feels, are the churches which have developed a sense of community. They are places where youth and adults meet together "just to be with each other and to relate to one another; places where youth can talk about what they believe, what they see other people believe in, and how they see those things changing and affecting their own lives."

In the Moravian Church, Carl Southerland feels that youth a participating on a low-key lev "They are not demanding more a voice or more power, but rath they are calm. I see a lov percentage of youth participati actively in the church today."

Kathy Legerton of the Presb terian Church, U.S., is optimis about youth involvement in t church today. She thinks mo and more youth are taking t church seriously and are givi themselves to its work in t world. Bud Carroll of the Ame can Baptist Churches is al optimistic. He says, "There's n any great mass return to t church because I'm not sure the was any mass exodus. There w an attitude a few years ago th the church wasn't worth a nick they were really a bunch hypocrites. Now there seems be more of a positive attitu about the possibilities. May young people are seeing beyo that which is on the surface maybe they are seeing some the possibilities of community, the biblical sense."

Liz Crawford, national coord nator of youth ministries for th Episcopal Church says "you people seem more interested attending church than a few yea



at the Disciples Youth Ministry Congress wrestled with the difficult issues of
r and racism.

There is a new interest in
uality and a kind of search-
or a place where they feel
pted and supported."
risa Guerin, specialist in
h activities of the United
s Catholic Conference, feels
there is an encouraging level
outh involvement in the
ch at the present time, due to
wide range of activities in
h youth can take part. She
"The diversity in ministry
els is attracting many differ-
kinds of young people and
is strong interest both in
munity service and in per-
l spiritual growth. Prayer
ps, retreats, and Bible study
nore popular than they were
e 1960's. There are still many
h who are not being reached,
there is real strength and
growth occuring."

Some youth feel they have more power to affect decisions in their local church, just as they are finding more power to do this nationally. Jane Williams of Shelby, O., a participant in the Episcopal Youth Event, said, "I was in the vestry last year. Most kids who are in the vestry don't have a vote but in my vestry I had a say and I had a vote. Kids aren't supposed to know much about financial matters but I read up on the stuff we were talking about and they listened to me."

Another participant in the Episcopal Youth Event, Tom Roper of Kinston, N.C., said, "We got a new Reverend at our church this past year and I was lucky enough to be representative of the youth on the calling committee and from that

At the Episcopal General Convention, youth met in small groups to debate women's ordination and a revision of the prayer book.

point on the youth have had more say."

Jeff Greiner of Minneapolis is also on his local vestry and says, "I'm on the finance committee so actually the youth in our particular parish have a great deal to s and the youth opinion is oft asked for. I really think it important in our church that th

HERE ARE STILL MANY YOUTH NOT BEING REACHED BUT THERE IS REAL STRENGTH AND GROWTH OCCURRING."

ve faith in the youth enough to ve a youth member on the ance committee."

Jane Brodie, of Sarasota, Fla., s discovered that being in- lved in the church means taking ore responsibility. She says, ne thing I've learned is if I'm ing to compain about anything, ave to help change it."

At the Disciples' Youth Ministry ngress, youth learned how to ke their influence felt. Natalie een of Lexington, Ky., des- bed what happened in one oup:

'In my group the adults were minating. Three of us got gether and said, 'Hey, we want know how the youth feel about ngs. After we, the youth, stated r views, the adults kind of oled down and they said the uth really have something to y. Maybe we can learn from the uth, ourselves."

Many denominations are offer- training which will help youth d a more influential place ong adults in the church. veral denominations have uth empowerment teams or uth leader corps made up of uth who commit a period of e to training and then to rking in local churches with other youth and with adults, helping them develop a meaningful program of youth ministry. Opportunities are also provided in several denominations for youth to move beyond involvement in their local church to voluntary service projects, international exchanges, and other forms of ministry.

As Marisa Guerin pointed out, there are many opportunities for youth to be a part of the church today—and to influence the direction in which the church moves. Youth are no longer members-in-waiting. They are the church, now. And that church is one in which Christian community is important. It is a place in which, as Dick Beckmen of the American Lutheran Church says, "Kids learn to build an affirming, accepting community where they can deal honestly with each other and take the risk of being open. It's not something youth can create themselves—it's a gift. But youth can develop a kind of gift-receiving stance and live out the celebration that receiving the gift of community brings."

Martha Wilhem described how this happened at the Episcopal Youth Event:

"When I came here I was

"EVERYBODY LISTENS, WE ALL WORKED TOGETHER AND WE REACH OUT TO EACH OTHER. THIS IS THE CHURCH."

worried about people arguing and fighting and getting all emotional and I think a lot of the issues had to do with things that people feel strongly about. Last night we got in little groups and one of the things we were supposed to do was make a symbol that we thought would represent the General Convention and in our group people had different ideas about what they wanted to say. Everybody listened and we all worked together on what we wanted to say in the symbol and then we had a communion service. It was so beautiful I couldn believe it. It was kind of lik everybody just kind of reache out and took the hand of th person next to him and it ju seemed like that if we can do you know, the church can do too. And I just felt kind of a unit with everybody. It just seeme like people were working togeth er."

That's what the church is a about—and youth can be a important part of that kind c church—NOW.

n at the National Catholic Youth Organization Federation Convention take
ding community" seriously (left). Two symbols of the church—water (above) and
nunion (below) unite youth as members of the church *now*.

0001 COPY
1275 394709EXHI3SE179698 F
RELIGIOUS ED EXHIBIT
PACIFIC SCH OF RELIGION
1796 SCENIC AVE
BERKELEY CA 94

PHARAOH SINGS
By Katrina Johnson
2

BUNNY HOP
Cartoons by Doug Brunner
12

LAST CALL
Creative Arts 1977
18

THINGS (CRAFTS)
By Virginia Rich
20

JANIS IAN AT 23
By Jimmy Van Patton
26

GROWING UP
Poem by Patricia Goodell
32

FILMS AND FILMMAKERS
A word puzzle

WHAT IS FAITH?
By Wayne B. Robinson

ALONE IN THE CROWD
An Easter dialogue

TOUCH 'N GO
Letters from readers

YOUTH IN THE CHURCH
By Jan Corbett